Catalogue of the Etchings & Drypoints

OF

J. A. M. WHISTLER.

SMITHSONIAN
INSTITUTION
5/13

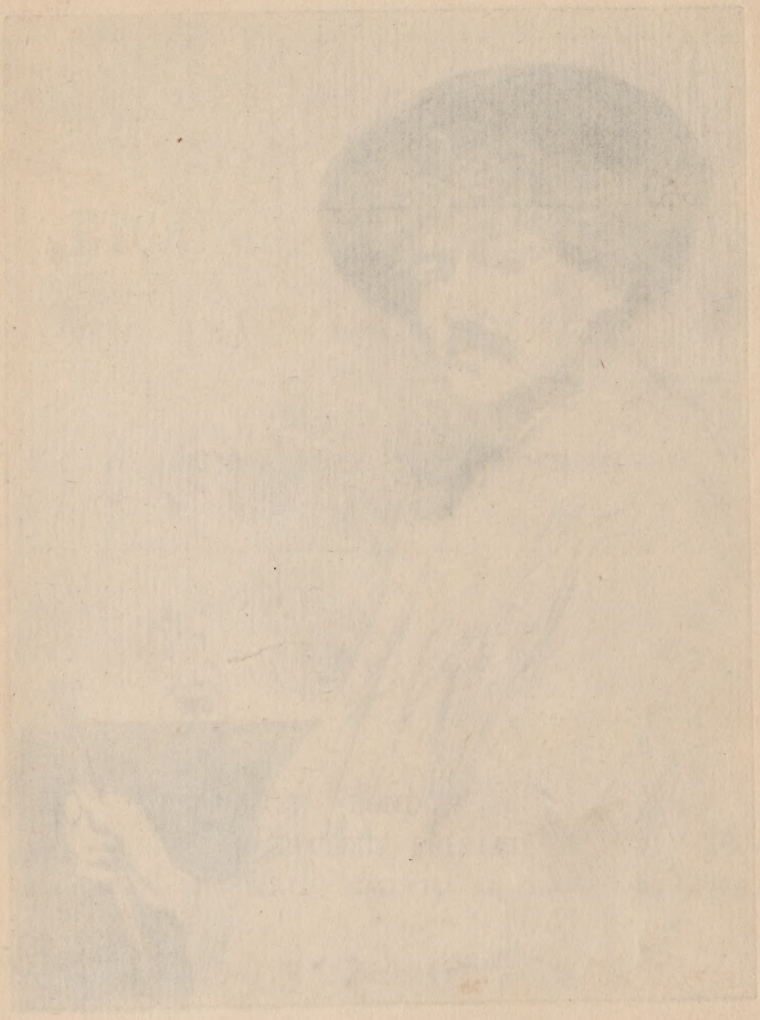
7. Seymour Haden

1874

Very scarce -

not Hx 3rd

Seymour Haden's Copy -
full of annotations by him.



A CATALOGUE

OF THE

ETCHINGS AND DRYPOINTS

OF

JAMES ABBOTT MACNEIL WHISTLER.

LONDON:
PRIVATELY PRINTED BY
JOHN RUSSELL SMITH, 36, SOHO SQUARE.
1874.

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PREFATORY NOTE.

THE compilation of the following catalogue was commenced for my own use, and it has now been printed in order to satisfy the desire of several friends, who, like myself, are enthusiastic admirers of Mr. Whistler's works.

I have only printed fifty copies; they are all printed on one side of the paper, for the convenience of collectors.

Mr. Whistler began etching about the year 1859, and in that, and the following two years, he did a large number. I have always put a date, when known, to each etching, but many have none. The descriptions have been made as short as possible.

The list is numbered, but there is no reason for adhering to the numbers, and as each title is separate, the order can be altered to suit individual tastes.

The majority of the etchings and drypoints have

been exhibited at the Royal Academy, the International, and other exhibitions.

Though I have not adhered to it strictly, the following is the arrangement I have adopted for this list. First, the plates etched in France, then those in England, and then the drypoints, some of which were done in France (easily distinguished by the French titles), and the rest in England.

Sixteen of the etchings and drypoints were published in the year 1871, by Messrs. Ellis & Green. Those who have only seen these impressions can form no conception of the merit of Mr. Whistler's work, nor of the superiority of fine and previous impressions. Besides the etching by the artist, the mode in which the impressions are printed by the printer is of the greatest possible importance. The genius of the etcher requires talent and feeling in the printer.

The following are the numbers of the sixteen. 35, 36 (called Old Westminster Bridge), 37, 38, 39, 40 (called Eagle Wharf), 41 (called Wapping), 42 (called Thames Warehouses), 43 (called Wapping Wharf), 44 (called Millbank), 47, 48 (called the Little Pool),—add to my description of this plate that it was originally

intended as a title to the Thames etchings, and all the states but the last have written underneath, "The works of James Whistler," &c.—53, 54 (called the Fiddler), 57, 64 (called Early Morning, Battersea).

As regards the drypoints, it is merely necessary to say that not even that small number could be taken without injury to the plates, and consequent deterioration of the proofs. The sets were mounted in double mounts, and the paper on which the proofs were taken was cut close round.

To give extracts from the numerous laudatory notices that have appeared would be a pleasing task, but I must be content with the following, which appeared in a high-class weekly journal, in 1861 :

"A series of views of Thames shipping and Thames life, and more than all, a series of studies from Parisian life and circumstance, of artist and grisette, café and cabaret. They are all singularly felicitous, dashing, dexterous, and suggestive. They are, perhaps, the most striking and original etchings since the days of Rembrandt, of whose style many of the interiors and portrait studies remind one, without being servile imitations of it. Others, indeed, among the river scenes, remind us in

their sparkling delicacy and quiet truth of Wenceslaus Hollar. We hope to have an opportunity hereafter of returning to these very remarkable works. Mr. Whistler, an American by birth, French by education, and still a young man, the painter of the "Lady at the Pianoforte" of last year's Academy exhibition, and of other unexhibited oil pictures of the most decisive originality and truth, is undoubtedly one of the most spontaneously gifted of the younger artists who have come to notice within the last few years: a man to pique curiosity. We would fain forecast his future; for his is a genius whose orbit is obviously an irregular as well as a daring one."

The late James Holland, the artist, said: "Whistler's etchings are so fine that they bear, without suffering, comparison even with the best Old Masters."

As to price, I may add that good proofs of the etchings fetch from one to two or three guineas, and of the drypoints about five or ten guineas.

RALPH THOMAS.

New Barnet, Herts.

THE FRENCH SET

(WHISTLER'S ETCHINGS),

CONSISTING of thirteen etchings, including the title, was originally brought out in France, only about twenty sets being printed. The set was afterwards, I can scarcely say published, it will, perhaps, be more correct to say it was "to be had" of the artist in London.

THE following is a copy of the list printed by Mr. Whistler at the time, about the year 1859 :—

TWELVE ETCHINGS

FROM NATURE,

BY

JAMES ABBOTT WHISTLER.

Title.

1. *Liverdun.*
2. *La Rétameuse.*
3. *En plein Soleil.*
4. *The Unsafe Tenement.*(*)
5. *La Mère Gérard.*
6. *Street at Saverne.*
7. *Little Arthur.*
8. *La Vieille aux Loques.*(*)
9. *Annie.*
10. *La Marchande de Moutarde.*(*)
11. *Fumette.*
12. *The Kitchen.*

Artist's Proofs on India, two guineas.

LONDON:

PUBLISHED BY J. A. WHISTLER,

AT No. 62, SLOANE STREET.

PARIS: IMPRIMERIE DELATRE, RUE ST. JACQUES, 171.

(*) Two of these lists were printed: in one No. 4 was called "The Old Farm," No. 8 was printed thus, "La Vielle au Locques," and No. 10, "Marchande de Montarde."

62 Sloane St was the residence of Seymour Haden with whom Whistler then lived. F.K.

I have 3 drawings which appear to have suggested this title - 1 a fac Simile of the title. It has not been rolled off on to the plate and afterwards etched over - It has however this difference that in the drawing instead of the figure of Whistler is that of the Compagnon de voyage "French". It has also "Rue Royale" in the corner "Succes à French à Calais". In the etching the figure of French is replaced by that of Whistler.

2 is second drawing of Whistler Drawing with his face to the Spectator & 3 figures looking on

3 a third with Whistler drawing with his back to the Spectator and 7 figures among whom are some charming children looking on. It is difficult to ascribe the place of priority of this Drawing -

1. THE TITLE.

ON the top of this plate is written "Douze Eaux Fortes d'après Nature, par James Whistler. Imp. Delâtre, Rue St. Jacques, 171. Paris, Nov., 1858." At the bottom, the dedication, "A mon viel Ami, Seymour Haden." In the midst of a group of boys and girls, indicative, no doubt, of the sort of annoyance the artist was put to whilst sketching, he sits making a drawing.

The extreme delicacy and grace of all the figures at once announce an artist of considerable power.

The size of the plate is four and three-eighth inches in height by five and three-quarter inches in length.

2. LIVERDUN.

AN old Farm Yard, with some delicious etching, betokening the style afterwards developed in the Thames etchings.

To the right is a cow, and at the top of the plate, "Whistler;" at the bottom, "Imp. Delâtre, Rue St. Jacques, 171." To the left, "J. Whistler" again. Size of the plate in inches,

H. $4\frac{1}{4}$; L. $6\frac{1}{8}$.

3. LA RÉTAMEUSE.

A FRENCH woman: half length, with a cap, and in her belt a spoon; her hands resting in her lap. "Whistler," to the right; "Imp. Delâtre, Rue St. Jacques, 171," to the left. Size,

H. $4\frac{1}{2}$; L. $3\frac{1}{2}$.

4. EN PLEIN SOLEIL.

A LADY sitting on the grass, holding a parasol over her head : most exquisitely etched.

To the left, the artist's name, "Whistler;" on the right, "Imp. Delâtre," &c. Size,

H. 4 ; L. $5\frac{3}{8}$.

5. THE UNSAFE TENEMENT.

A VERY old Farm House: in the middle of the plate are two children, one outside, and the other inside a door. On the left, a pitchfork and a dog lying down, "Imp. Delâtre," &c. On the right, "Whistler."

Some impressions have a little work in the sky, which was afterwards taken out.

The first state, which is rare, has a figure exactly where the pitchfork now stands. The only proof I have seen of this state is in the possession of Mr. Avery, of New York, who has several others, which I shall mention in the course of this list.

H. 6¼; L. 9.

6. LA MÈRE GÉRARD.

FULL length figure, a most delicious specimen of etching. The woman has a cap and a cape on, and is holding up her dress with her left hand. On the left "Whistler," "Imp. Delâtre," &c. There are, I believe, one or two copies of former states; the only other state I have seen is in the collection of Mr. James Anderson Rose.

H. 5; L. $3\frac{1}{2}$.

7. STREET AT SAVERNE.

IN Germany, by moonlight: a shadow of the houses on the right is cast on the houses in front by the moon; to the right is a lamp; in the middle the figure of a woman.

"Whistler" and "Imp. Delâtre," &c.

H. $8\frac{1}{4}$; L. $6\frac{3}{8}$.

8. LITTLE ARTHUR.

A LITTLE boy sitting, the legs but not feet showing. The plate originally had the feet showing, which the artist afterwards cut off. Of this state (size H. $3\frac{1}{4}$; L. 2), there are very few impressions. On the left "Whistler," but not Delâtre's name, as that was cut off when the plate was cut down.

H. $2\frac{3}{8}$; L. 2.

9. LA VIEILLE AUX LOQUES.

AN old French woman sitting in an interior; pans and bottles on the shelves at the back; on the right wall "Whistler," "Imp. Delâtre," &c.

H. 8¼; L. 5⅞.

10. ANNIE.

A LITTLE girl standing up, right hand holding her dress. On the left is written "Whistler," at the bottom "Annie," and on the right "Imp. Delâtre," &c. There is an early state in the possession of Mr. Avery, with much less hair round the face, which is large and round, and with no writing on the plate, and legs and boots showing; on the left a little shading, and the initials "J. W."; the legs in this state were not drawn by Mr. Whistler, and they were afterwards effaced, and those put in as the plate now is.

H. $4\frac{3}{4}$; L. $3\frac{1}{8}$.

11. LA MARCHANDE DE MOUTARDE.

AS a piece of work of this period in the artist's styles, this, not only as to etching but the biting in, is one of the most perfect specimens. On the left is a young girl standing in a doorway, and "Whistler" written. At the back an old woman in a cap. "Imp. Delâtre," &c.

H. $6\frac{1}{4}$.; L. $3\frac{1}{2}$.

12. FUMETTE.

A GIRL sitting, front face, her hands in her lap ; on the left "Imp. Delâtre," &c.; on the right "Whistler." There is an early state less finished and without the shading in the background ; on the left hand side the printer's name.

H. $6\frac{1}{2}$; L. $4\frac{3}{8}$.

13. THE KITCHEN.

AT the back stands an old woman at the window. For depth, tone, and Rembrandtish effect, this is the artist's most successful effort. In fine impressions of a later work, the LIME-BURNERS, we find the same kind of effect produced, though the tone and style are entirely different.

H. 9; L. 6¼.

14. AUGUSTE DELATRE.

A SMALL portrait of this skilful copper-plate printer. As the name of Auguste Delâtre is inseparably connected with all the proofs of Mr. Whistler's etchings, except the published set of the Thames etchings, I should mention that he was the first to print them, and, in fact, nobody has ever printed Mr. Whistler's etchings with success except himself and M. Delâtre. At the top right-hand side is written, "Homage à Mme. Delâtre. J. Whistler."

H. $3\frac{2}{8}$; L $2\frac{1}{8}$.

15. GREENWICH PENSIONER,

RECLINING on a grass slope, with a walking-stick in the left hand. He is leaning on the left arm, and his legs are crossed. In the right hand bottom corner, is written, "Whistler, Greenwich, 1859."

H. $3\frac{7}{8}$; L. $5\frac{2}{8}$.

16. A LITTLE BOY,

IN Scotch dress, looking to the left, sitting, with hands resting on his knees; side face. No writing on the plate, which is not signed by Mr. Whistler.

There is an early state with very few lines in the background.

H. $5\frac{3}{8}$. L. $3\frac{7}{8}$.

17. LITTLE SEYMOUR,

IN Scotch cap, standing against a large tree, looking to the left; on the left-hand corner at the bottom of the plate "Seymour" is written in drypoint, on the right "Whistler."

H. $5\frac{3}{8}$; L. $3\frac{7}{8}$.

18. KENSINGTON GARDENS.

FIRST state.—Landscape, two large trees, three figures sitting between them. A figure to the right standing; on the left "Whistler."

In the second state the plate is much worked upon, and there is an irregular line drawn right across the plate near the top.

H. 5; L. 8.

19. L'ISLE ST. LOUIS, PARIS.

VIEW taken from the "Galérie d'Appolon" of the Louvre, showing three bridges over the Seine; the objects are, of course, all reversed. To the left is written the artist's name, "Whistler, Dec., 1859," and "Paris de la Galérie d'Ap." in drypoint; it is unfinished.

H. 8; L. $11\frac{1}{4}$.

20. A DOG,

LYING on a rough bench; it is the same dog as that in the "Unsafe Tenement" (No. 5). Top right-hand "Whistler."

H. $2\frac{7}{8}$; L. $3\frac{5}{8}$.

21. NURSEMAID AND CHILD,

SITTING on the right in a landscape. A cow and two figures indicated in the distance; to the left "Whistler." First state very rare; in the second state the nurse's face is entirely altered, the nose being straight in the first state, and round in the second.

H. $3\frac{7}{8}$; L. $5\frac{1}{4}$.

22. THE MUSIC-ROOM.

THREE figures round a table reading by lamplight. A gentleman at the left side reading a paper; another at the back, and a lady on the right.

First state has no indication of the fingers of the right hand holding the newspaper. Etched in 1859. It is not signed by Mr. Whistler.

H. $5\frac{3}{4}$. L. $8\frac{1}{2}$.

23. PAYSAGE AU CHEVAL.

LANDSCAPE.

First state : rare : on the left " Whistler, 1859." In the middle is a horse grazing. On the right a sawyer and a boy : in the distance three figures and houses, no sky. Half figure of a boy at the bottom of the plate.

Second state is much worked upon, and like most of Mr. Whistler's etchings, direct from nature. Two horses grazing in the middle, and a sky put in.

H. 5 ; L. 8.

24. READING BY LAMPLIGHT.

FIRST state: very rare; a Lady reading: the lamp is standing on a basin reversed: cup and saucer on the table: to the right "J. Whistler."

Second state: the face is altered; there is less shading on the table and basin on which the lamp rests, and more in the background. The straight nose altered to a round one.

H. $6\frac{3}{8}$. L. $4\frac{3}{4}$.

25. SOUP À TROIS SOUS. Paris

THE title given to this plate sufficiently explains itself. There are five figures at tables, some sleeping: the figure on the left, though much resembling the artist, is not intended as a portrait of him. "Whistler" written on the wall in the middle of the plate.

While he was etching this (Paris, 1859), at twelve o'clock at night, a gend'arme came up to him and wanted to know what he was doing. Whistler gave him the plate upside down, but officialism could make nothing of it.

The student should observe the charming simplicity of execution with which this plate is treated, and the largeness of the disposition of light that pervades it, which in less masterly hands might have been frittered away in minute detail.

H. 6; L. 9.

26. BIBI VALENTIN.

M. VALENTIN, the father of this child, is known in Paris as an etcher and engraver, and was an early friend of Mr. Whistler's. Left corner "Whistler, 1859."

The child is reclining to the right of the plate, and leaning on the left hand, which was put in in drypoint. There are a few proofs without this left hand.

H. 6 ; L. 9.

27. FEMALE FIGURE,

LYING down (nude). Originally begun at the bottom of the plate. "Whistler, 1859" on the left.

H. 6; L. 9.

28. WINE GLASS.

ETCHED in 1859 : to the left "Whistler."

H. $3\frac{1}{4}$; L. $2\frac{1}{4}$.

29. READING IN BED.

FIRST state: etched in France about 1859: on the floor a slipper and "Whistler."

The second state: retouched in England in 1861, the woman's face being entirely altered, the nose from straight in the first state to round in the second.

H. $4\frac{3}{4}$; L. $3\frac{1}{8}$.

30. BIBI L'ALLOUETTE.

LITTLE boy sitting, his cap by his side; etched in Paris. On the right "Whistler, 1859." There are indications of something having been begun at the bottom of the plate.

H. 9; L. 6.

31. THE RAG SHOP.

FIRST state, which is rare, is without figures, there being only a table and a bed at the back. On the right hand side wall "Whistler."

Second state: has two figures at the back, one in the bed and the other standing by the side. There is a date to this state under the W of the artist's name, which I think is intended for 1858. The figures were put in about 1861.

H. $6\frac{1}{8}$; L. $3\frac{5}{8}$.

32

AN unfinished sketch of a little old woman, (La Mère Gérard) — standing up — two inches high. The only impression I have seen was in the possession of Mr. Avery of New York.

H. 4; L. $2\frac{1}{2}$.

33.

GIRL sitting, apparently working; she is looking out of the picture, her left hand touching her face. "Whistler" written upside down top left hand corner of the plate. The only copy I have seen of this is in the possession of Mr. Avery.

H. 8; L. 6.

34. BILLINGSGATE MARKET.

VIEW on the Thames of the fishing smacks: on the left a large barge and the market, showing the clock, London Bridge in the distance; the objects are of course reversed. "Whistler, 1859."

H. 6; L. $8\frac{6}{8}$.

35. BLAC LION WHARF.

ON the Thames : to the left we have " Hoare's Wharf ;" then " Downe's Wharf," with this notice, " Old Shipping Clippers to let Every Day : Glasgow, Andrews, Inverness, &c. ;" and the wharf from which the plate takes its name " Black Lion Wharf," the k having dropped off. At the bottom " Whistler, 1859." On the right " Whistler, 1859." There is a state with the barge sail to the right, white instead of black, and a square opening to the right of it is also white instead of black.

H. $5\frac{7}{8}$; L. $8\frac{6}{8}$.

The first of Whis' set

36. THE HOUSES OF PARLIAMENT,

WITH a view of old Westminster Bridge, looking up the river. Two men on horses to the left, and "Whistler, 1859."

H. $2\frac{7}{8}$; L. $7\frac{7}{8}$.

The second of this set called Westminster Bridge

37. HUNGERFORD BRIDGE.

SHOWING the old bridge and the new iron bridge for the railway to Charing Cross; the foreground is a mass of water, the effect of the river being obtained with a few masterly strokes. In the middle is a sailing barge, and to the right at the bottom is a post. Of this plate, I only know one proof (excluding the published copies), which is now at the Vienna Exhibition, having been lent by Mr. Anderson Rose.

H. 5¼; L. 8¼.

38. THE LIME BURNERS.

IN the middle of the plate a lime burner is standing; leaning on a barrel behind him are two ladders: the Thames in the distance. On the left "Whistler" in dry-point; on the right "Whistler, 1859."

Especial notice should be taken of the disposition of the light, and breadth of treatment.

H. $9\frac{5}{8}$; L. 7.

39. LIMEHOUSE.

THE Thames at Limehouse: to the right a woman ascending some steps and a man descending on a plank; a little dry-point on the middle barge. "Whistler, 1859."

The second state has a few strokes in the sky.

H. $4\frac{7}{8}$; L. $7\frac{7}{8}$.

40. TYZAC WHITELEY AND CO.

NEXT to the wharf of the above firm is "W. Brown, Sail Maker, Ship Owner," and the "Eagle Wharf." The view is taken from the opposite side to Rotherhithe and near "Tyzac's" looking up the river. In front a boy sitting on a barge. "Whistler, 1859."

H. $5\frac{3}{8}$; L. $8\frac{3}{8}$.

41. ROTHERHITHE.

FIRST state: two men in front smoking long clay pipes; between them, but in the distance leaning on one side, is the mast of an unfinished ship. On the left the two masts and rigging of a large vessel, and "Whistler, 1860."

There is a line from top to bottom of the plate caused by the artist's accidentally drawing the etching needle over it before it was bitten in.

Second state: there is a little more work on the hull of the unfinished ship.

H. 11; L. $7\frac{7}{8}$.

42. VIEW UP THE RIVER.

FROM Thames Tunnel Pier: on the left, "Fredk. Vink and Co., Rope and Sail makers," "Smith and Son, Hermitage Coal Wharf," "Hoare's Wharf;" on the right "Whistler, 1859."

H. 3; L. $7\frac{6}{8}$.

43. THAMES POLICE.

ON the right "Wapping Wharf." At the bottom "Whistler, 1859."

H. 6 ; L. $8\frac{5}{8}$.

44. VIEW TAKEN AT VAUXHALL.

TO the left a barge with a man sitting, originally intended to be standing; on the barge is written "Delight, 1861;" steamer going up and a barge sailing down the river.

On the right a long row of posts in front of the embankment; at the bottom two men standing, and written, "The Works of James Whistler, Etchings and Dry-points &c." Proofs more frequently met with than of any other plate.

In the second state: the writing is taken out.

H. 4; L. 4⅞.

45. LONG SHORE MEN.

FOUR men seated at tables, and to the right a woman and child, and "Whistler, 1859." Two men occupy a prominent position in the plate and are very characteristic of the Thames Long Shore Men.

The drawing is as remarkable as the effect produced by the simplest possible treatment.

H. 6; L. 9.

46. VAUXHALL BRIDGE.

VIEW up the river, barge in the middle, rope going right across the plate, a man to the left: right corner "Whistler, 1861." Etched 18th February, 1861.

Three states, but very little difference; in the first state of which only one or two proofs were taken, there is no date.

H. $2\frac{3}{4}$; L. $4\frac{5}{8}$.

47. THE POOL.

TO the left, a man sitting on a boat, and "Whistler, 1859." Thames barges in front. On the barge to the right is written the name "Jane, No. 6."

In the background "Cooper" on a wharf, "St. George's Wharf," "New Crane. To Let."

H. $5\frac{1}{2}$; L. $8\frac{2}{8}$.

48. VIEW UP THE RIVER FROM ROTHERHITHE.

THIS plate, which promised to be one of the most exquisite and interesting etchings of the artist, was unfortunately not varnished sufficiently, consequently the biting in took place all over the plate and so spoiled it that it was sent to have the spots taken out, which was done (first state only one printed), but the rest of the plate was taken out as well. The artist made various efforts to restore his work, which occasioned several proofs to be taken, thus making various states, but only about one was taken after each alteration except the last.

First state : see above.

Second : still shows some of the spots.

Third : has a sailing barge put in on the right.

Fourth : three figures to the left instead of two—the figure standing up intended for the late Serjeant Thomas, the one sitting I sat for, and the other is Mr. Whistler, etching.

H. 4 ; L. 4⅝.

49. THE THAMES.

A SKETCH : on the right hand side a barge with two men, and "Whistler, 1861." To the left a boat with two men, one standing up, vessels in the distance.

The only proof I have seen is in the British Museum.

H. $4\frac{7}{8}$; L. 4.

50. ANNIE SEATED.

FIRST state: a little girl front face, hands in one another, the right arm resting on the chair. To the left "Whistler," on the right an indication of leg begun.

The second state has the name "Annie" written underneath a little shading, and the leg taken out.

H. $5\frac{1}{8}$; L. $3\frac{6}{8}$.

51. A YOUNG LADY

IN cloak and hat, standing full length before a curtain, face turned to the right but looking out of the picture, one hand showing and slightly holding the cloak. On left below "Whistler, 1890." (sic). A drypoint.

Dr. Seymour Haden has an early state without the legs.

H. 13¾; L. 8⅝.

52. AXENFELD.

HE is holding a cigarette, face turned to the left : left corner "Whistler, 1880."

Early state without the hands and cigarette, no background, and not signed. Drypoint.

H. 9 ; L. 6.

53. CHELSEA BRIDGE AND CHURCH.

A DRYPOINT, not signed by Mr. Whistler. The church is on the left, the bridge in the distance, to the right.

H. 4; L. $6\frac{5}{8}$.

Thr 12 y Ellis Sol.

54. BECQUET.

VIOLONCELLO player, with a violoncello. At the bottom, some guns, &c., can be traced, showing that there was originally something else on the plate. Etching with drypoint. Not signed by Mr. Whistler.

H. 10; L. 7½.

55. DROUET.

THE sculptor, looking to the right, half length, arms folded. At the bottom is written "Drouet, Sculpteur," and "Whistler, 1859." Drypoint.

H. 9 ; L. 6.

56. FINETTE.

FRENCH lady, full length, in a velvet dress; on the left, out of the window, Paris is seen. In some of the early states, of which there are several, this is partly a blank, there being no balcony. Some are without the table and box on it. The early states of all the drypoints, as I have stated elsewhere, are not to be had; but I believe that the artist might be induced, in exchange for a certain crisp piece of paper with the figure ten inscribed thereon, to part with one of his jealously guarded proofs of this splendid drypoint. Right-hand corner, "Whistler, 1859."

H. $11\frac{1}{2}$; L. $7\frac{7}{8}$.

57. THE FORGE—ETCHED IN BRITTANY.

ON the left is the forge, a smith is holding the iron in the fire, and two men are waiting for its production at the anvil; a woman and child at the back. Right-hand corner, "Whistler, 1861."

The grand effect of this most magnificent drypoint can only be judged from the first proofs taken.

H. $7\frac{6}{8}$; L. $12\frac{1}{2}$.

58. LE GRAVEUR.

DRYPOINT portrait of M. Riault, wood engraver, at work, side face. In the left-hand corner of the plate is written "Whistler, 1860."

H. 9; L. 6.

59. ARTHUR SEYMOUR.

A LITTLE boy in a velvet dress sitting on a chair, to the right on the floor is his cap.

This etching, Finette, and the Forge are absolutely unequalled as specimens of drypoint.

There are several early states with the hand on the back of the chair reversed, and much less finished.

H. $8\frac{7}{8}$; L. 6.

60. JOE.

HEAD of a female, full face, with long flowing hair. Right hand corner, "Whistler, 1861."

H. 9; L. 6.

61. FEMALE FIGURE.

FULL length, dressed, standing up, to the left of the plate, three-quarter face, hands not showing, no background. In the right corner "Whistler, 1859."

H. $13\frac{5}{8}$; L. $8\frac{5}{8}$.

62. A ROOM.

AT the back, on the right-hand side, a figure of a little old woman sitting at a window with her back towards us; a long form to the left; "Whistler" signed in the left corner. There are several states of this drypoint, which was etched in London by the artist from a sketch made in Paris.

H. $4\frac{5}{8}$; L. $6\frac{1}{4}$.

63. RATCLIFFE HIGHWAY.

THE heads of a few figures, unfinished ; to the right, heads of a man and woman, man with pipe. Etched at a sailors' dancing-house. Drypoint ; not signed by Mr. Whistler.

H. 6; L. $8\frac{1}{4}$.

64. CADOGAN PIER.

AN exceedingly delicate etching. To the left in the distance is Battersea bridge, and off the pier a steamer and three barges. To the right a tall chimney; in the left corner a boat, &c., and "Whistler."

H. $4\frac{3}{8}$; L. $5\frac{7}{8}$.

65. JAMES ABBOTT MACNEILL WHISTLER.

DRYPOINT portrait of the artist in a large felt hat; right corner, "Whistler, 1859." Several states.

H. $8\frac{7}{8}$; L. 6.

66. DAVIS.

A DRYPOINT portrait. It is the head of a man with a thick beard and moustache. The right hand only is seen. In the left corner, Whistler, 1859.

H. 9; L. 6.

67. ROSS WINANS.

A PORTRAIT; he is playing the accordion; a violin and bow on the table; top right-hand corner "Whistler" written twice.

H. 9¾; L. 7⅞.

68.

FIGURES encamping near a lake: night effect: to the left two men, one holding a pipe in his mouth; to the right a figure standing. Drypoint; the only copy I have seen is in the British Museum, presented by the artist. "Whistler, 1861."

H. $11\frac{3}{8}$; L. $6\frac{1}{4}$.

69.

LANDSCAPE in drypoint: the Thames: a boat on the river with a man and woman in it; on the right-hand side a figure sketching, and "Whistler."

H. 5; L. 6.

70.

HEAD of a young woman : below in the right-hand corner of the plate is a sketch of a man in a wideawake very indistinct. Dry-point.

H. 9 ; L. 5½.

71. A LADY

SITTING in an arm-chair: her forehead is within an inch of the top of the plate: nearly side face looking to the right; very flowing hair: left hand bottom corner "Whistler," and two figures, "68." Underneath, a little to the left, is another head begun, the plate having been turned upside down. Drypoint.

H. $7\frac{3}{4}$; L. $5\frac{1}{4}$.

72. MR. MANN.

THE father of Mr. J. H. S. Mann, the artist, in wide-awake and cloak: left corner, "Whistler, 1860." Drypoint.

H. $8\frac{7}{8}$; L. 6.

73.

A MALE figure (nude) looking to the left, with a long pole in his hand : six proofs taken all differing. Drypoint. Exhibited by Mr. Whistler at the fifth Exhibition of the Society of French Artists, 168, New Bond Street, W., 1872. No. 138, called "An Etching."

74. THE STORM.

BLACK clouds; on the left a man hurrying along. On the right "Whistler, 1861." Drypoint.

H. $6\frac{1}{4}$; L. $11\frac{1}{4}$.

75. CHELSEA WHARF.

BY the side of the Thames. On the house on the right is written: "Chelsea Wharf, Clover, Hay, and Straw." On the next house: "Thomas Weeks, Chelsea Wharf, Roman Cement, Lime."

Right corner "Whistler, 1863." Above this a Japanese monogram afterwards put in in drypoint.

H. $3\frac{1}{2}$; L. $7\frac{1}{2}$.

76. THE VELVET DRESS.

THIS and the following drypoints are in the artist's latest style, and though not less exquisite, graceful, and delicate than any previous ones, still differ totally in manner. The proof of this I have seen is in Mr. James Anderson Rose's collection. At present it exists only in its early state—the intention of the artist being that it shall be further carried out; and the velvet dress, which at present is only an indication, finished.

Japanese monogram on the right, but not signed by Mr. Whistler. Etched about 1872.

H. $9\frac{1}{8}$; L. $6\frac{1}{4}$.

77. MISS FANNY LEYLAND.

YOUNG lady sitting; side face looking to the left; her name is written on the plate; underneath the name is a Japanese monogram, but it is not signed by Mr. Whistler. Etched about 1872.

H. $7\frac{3}{4}$; L. $5\frac{1}{4}$.

78. MISS ELINOR LEYLAND.

DRYPOINT figure standing up with arms "a-kimbo." Etched about 1872. Right side, in the middle, Japanese monogram, but not otherwise signed by Mr. Whistler.

H. $8\frac{3}{8}$; L. $5\frac{1}{2}$.

79. MISS FLORENCE LEYLAND.

STANDING up, front face, with indication of a hoop in the right hand. Drypoint. Japanese monogram in right hand lower corner, but not otherwise signed by Mr. Whistler.

H. $8\frac{1}{4}$; L. $5\frac{1}{4}$.

80. FIGURE OF A WOMAN.

STANDING up, draped, front face, with a band on hair. Drypoint. Etched about 1872, not signed by Mr. Whistler.

H. 8¼; L. 5¼.

81.

AN etching of a man (Dutch) holding up a large glass in his right hand, a long pipe in his mouth, a large wide-awake at his left hand; at the back a woman, and on the right-hand side "J. W." In Dr. Seymour Haden's collection, as are those to 86 inclusive.

H. $3\frac{1}{4}$; L. $2\frac{1}{8}$.

82. TOLHUIS.

A RIVER scene: at the bottom of the plate, right-hand side, is written "Whistler, 1863, à Amsterdam—Tolhuis;" etched from the toll-house.

H. 5$\frac{1}{16}$; L. 8$\frac{1}{4}$.

83.

N a wharf "W. Stevens, Boat and Barge Builder;" in the front of the etching are three barge boys; it is unfinished.

H. 6; L. 9.

84.

THE Thames: to the left is a large sailing vessel—three-master—and a barge below. Unfinished etching; about the same size as No. 83.

85. THE PUNT.

MAN in a punt, with a punt pole in his hands; a pipe in his mouth: left corner "Whistler, 1861."

H. $4\frac{3}{8}$. L. $6\frac{1}{2}$.

86.

A RIVER scene: a boat with a man rowing and a woman steering: in the right-hand corner an artist sketching, and "Whistler."

H. $5\frac{3}{4}$; L. $6\frac{1}{2}$.

NUMBERS 85 and 86 form Nos. 7 and 45 in "Passages from Modern English Poets, illustrated by the Junior Etching Club: forty-seven etchings. London: published by Day and Son (1862)," and both plates in this state have engraved on them: "London: published December 1st, 1861, by Day and Son, Lith. to the Queen. J. Whistler."